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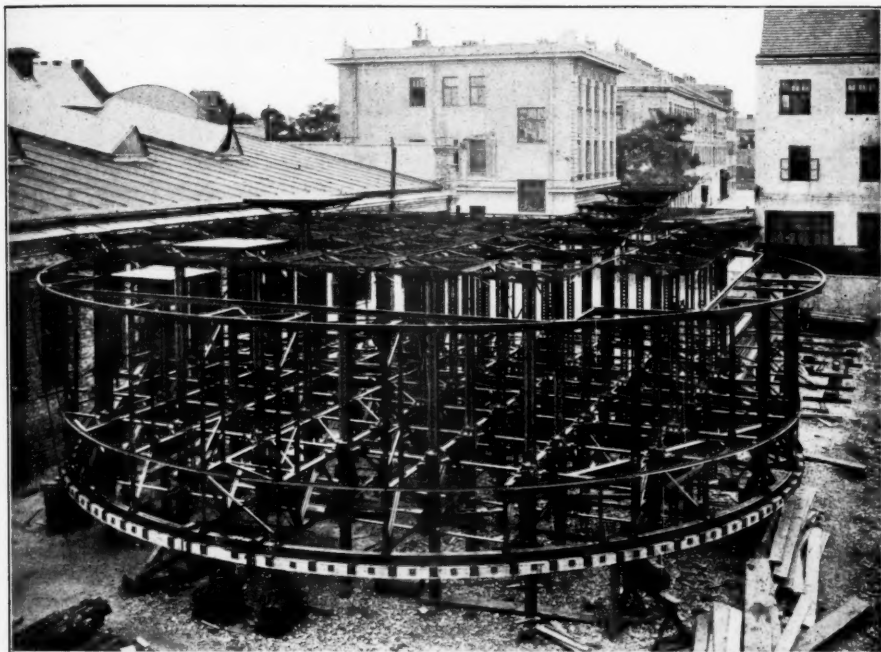
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DRAMA

New Series

APRIL M·CM·XXII

Number 17



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FOR THE BELGRADE STATE THEATRE
BY MESSRS. WAAGNER, BIRÓ AND
KURZ OF VIENNA. See p. 33.

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A NEW REVOLVING STAGE

By W. H. Kerridge

THE International Fair held at Vienna last September, though specifically called "The International Theatre and Kino Fair," had less of outstanding interest relating to the theatre than the expectant visitor was led to suppose. Instead, there was a wonderful array of fashionable clothes and costumes of every description.

The theatre section, however, contained one or two exhibits of special interest. The firm, Georg Piek, of Vienna had on show a large number of novel and attractive "properties"—from grass carpets and gauze windows to enormous set-pieces, marvelously decorated. The "grass," specially manufactured, is entirely different from anything used in England. The firm has also produced some very successful scenes painted on cloth. By adroit setting of the stage, the producer can create the necessary illusion and perspective. A touring company, therefore, can roll up practically all its scenery in a large bundle, thus obviating the necessity of transporting a large amount of weighty material.

But the largest and most interesting novelty was the new revolving stage, invented and constructed by Messrs. Waagner, Biró & Kurz, engineers, of Vienna. This firm has a long-established reputation, having built two of the iron bridges that span the Danube in the Austrian capital. Apart from this, their principal work, they have had much to do with modern mechanical developments in stage-construction, both in Austria and Germany.

The revolving stage, their latest invention, has been actually constructed, and the first model has been bought by the enterprising State Theatre in Belgrade, Serbia. The outstanding feature of Messrs. Waagner's design is that the whole stage, *i.e.*, the entire structure down to the foundations, and not merely the surface as in other revolving stages, revolves in one piece. Moreover, the structure is entirely of iron, and the whole of the surface, *i.e.*, the stage proper, is divided into square sections, each of which can be raised or lowered at will. The following more detailed description has been kindly supplied, together with photographs of the stage as it has been constructed for the

Belgrade Theatre, by the inventors and patentees, Messrs. Waagner, Biró & Kurz :

The stage itself, *i.e.*, the revolving surface, is 50 yards in diameter, and is divided into 60 square sections, each of which is independently movable up or down. The whole stage reposes on an iron frame-work, which revolves with the stage itself.

The stage is revolved by means of an electric motor fixed at the side of the stage, in the part that does not revolve. By means of a special contrivance, the revolving stage can be stopped immediately in any position.

The construction is entirely of iron, no wood, with the exception of the surface of the stage, being used at all. It is circular in shape, and thus it is possible to prepare a number of scenes, pictures, etc., beforehand, and bring them into position, by means of a lever, in the fraction of a second.

The 60 sections of which the stage is composed are each about 4 feet square. Each one can be separately and independently lowered some 7 feet below, and raised some 5 feet above, the level of the stage. The raising or lowering of these sections is effected by means of a lever. They can be moved singly or in groups.

It is thus possible to build up terraces, stairways, mountain scenery, etc., without the usual stage constructions, or even the collapsible contrivances greatly favoured in Germany. Scenery thus built up needs only some dexterous "camouflage" to conceal the raised portions. Thus an immense amount of saving in set-pieces, properties, etc., is effected; as also in space for storing and in time for setting the stage. Moreover the number of stage-hands required for transporting the material and in setting the stage is greatly reduced.

The usual "drops" in the stage are by this device discarded, since any section, large or small, of the stage can be lowered at will.

The advantages of the system are particularly obvious in such scenery as mountain landscapes, and ravines, or where approach from below the level of the stage is desired.

For use as a concert or lecture platform the stage in its entire breadth of 40 feet can be raised in tiers.

Every part of the whole construction is

easily accessible and can be examined and overhauled with perfect ease. Dust, inevitable on any stage, does not harm the machinery. In consequence of the clear design of the structure, no specially qualified stage-hands are required.

To any one accustomed to the veritable forest of wood-work that supports most of our English stages, the "transparent" nature of the iron frame-work is in itself quite remarkable. Here is a system built entirely of iron by technical engineers, and not, as is so often the case, of wood by carpenters and joiners.

The first completed model was to be seen in September at the firm's establishment on the outskirts of Vienna. By this time it is probably erected and in working order in Belgrade.

We hear so much of the advantages of the Continental theatre over the English. We can therefore afford to lament that a relatively small town like Belgrade, in a com-

paratively primitive country like Serbia, should possess a stage, the like of which for modern equipment is not to be found in all England. Herein lies the advantage of building a new theatre. For such a stage could not well be built into an already existing theatre, whose stage has been constructed on the old lines. The theatre must be built on and around it. Quite apart from the artistic possibilities offered by such a revolving stage, the practical advantages are alike incalculable. By its means the tedious waits inseparable in a Shakespeare play, or in an opera like the "Magic Flute," as at present staged, entirely disappear. Whenever the first English National or Municipal Theatre is to be built, it may be possible for the designers and architects to consider the advisability of constructing the stage itself on lines similar to that erected by Messrs. Waagner & Co. in Belgrade. That would mark an important step forward in English stage-craft.

THE SICILIAN MARIONETTES

By E. D. Ward

MARIONETTES have been found in the tombs of Egypt and Etruria: they were popular with the Greeks, who subsequently imported them to Rome, where also they met with considerable public support. In more modern times Pepys made mention of them in his diary, and even as late as 1721 Le Sage wrote a play for puppets to perform. But as the world has grown older and mankind has become more sophisticated, marionette shows have declined in public favour, and to-day India, China and Italy are perhaps the only countries where they are presented seriously and so as to arouse any interest or enthusiasm among the audience.

Among the poorer classes in Sicily the marionette theatre is as popular as is the theatre proper among more wealthy folk. The word "theatre" is used advisedly in connexion with marionettes, for the performances as given in Sicily are no affair of booths, after the manner of a travelling Punch and Judy show: they have their own theatres with stage, drop-curtain and foot-lights all complete.

The subject chosen for representation is nearly always historical and melodramatic, and one that lends itself to much bloodshed: for example, the story of Charlemagne, the Siege of Troy, and of course various stirring incidents in the history of Sicily itself. The figures are about half life-size and are very cleverly manipulated from the wings by a complicated mass of wires. There is one operator to each figure, and each operator speaks the "part" of his figure.

The particular theatre that we visited was in Palermo, situated away down a maze of back streets. We were advised to take a guide, not only to lead us to the theatre, which we should never otherwise have found, but also to protect us, as foreigners, against extortion at the box-office and possible annoyance from the audience.

The theatre was just about as big as an average country barn and equally bare. All the seats were the same price, and the auditorium, which was on the same level over all its length, was furnished with bare wooden benches. About half way up the wall, at the back, a dangerous-looking projecting struc-

ture had been erected; this was the dress circle and thither we were escorted with much pomp.

The curtain had not gone up—punctuality is not a Sicilian virtue—and we had ample time to study the audience. It was at once noticeable that the majority of the spectators were adults. The standard of education among the poorer classes in Sicily is very low, and a performance of this kind, which in a more civilized country would have been considered eminently suitable for children, was viewed, and viewed seriously, by grown men and women with every appearance of enjoyment. It was a hot evening and coats and collars were evidently not considered *de rigueur*. The air was thick with smoke, and heavy with the objectionable smell of aniseed—aniseed and water is a very popular Sicilian drink, and the audience consumed vast quantities during the performance.

All of a sudden, with a roar and a rattle that effectually drowned the buzz of conversation, a mechanical organ burst into a stirring overture. We found this organ very trying throughout the performance. Whenever anything exciting happened on the stage the organ played "appropriate music," and as the volume of sound it could, and did, produce would have been more suitable to a cathedral, the effect in so confined a space can better be imagined than described.

The play itself, which on this occasion happened to be a series of episodes in the life of Charlemagne, does not call for detailed description. It lasted about an hour and a half, and the bloodshed was terrific. With such a subject battles were of frequent occurrence and all the casualties invariably had their heads completely severed by two-handed swords, hugely to the delight both of the audience, and also, unfortunately, of the manipulator of the organ. The death of a knight was always the signal for a perfect orgy of sound.

The costumes and general get-up were really wonderful. The armour of the knights was beautifully made and finished, and was in no way "tinny," and the silks and satins of the ladies would have done credit to any first-class theatre.

During one act we were permitted to go behind the scenes and we could not but admire the wonderful dexterity with which the

figures were worked. Each operator has his hands full of wires, and still more wires fastened to his arms and legs: on a reading-stand in front of him is the printed "part" of the figure he is working. It can be no easy task both to work a figure and simultaneously read a part with any approach to expression.

We were informed that most of the "companies" are privately owned and have been handed down for generations in the same family, and that it is a matter of family honour to preserve the armour and other finery in good condition.

It is a great pity that such theatres do not exist, if only for the benefit of the young, in other countries. The subjects chosen are historically instructive, and cannot be suggestive, and the whole thing would give a child infinitely more pleasure than a cinema. But the organ would have to be cut out.

At the Memorial Theatre, Stratford-on-Avon, there will be a special matinee on Friday, April 28th, 1922, at 2.30 p.m., when, at the invitation of the Governors, the Precentor and Choristers of all Saints', Margaret Street, will give a performance of their arrangement of "The Taming of the Shrew." Of the Choristers' performance Miss Ellen Terry writes:—"The simplicity, the beauty, the dawn-like fragrance of it all moved me to happy tears. We need not pity Shakespeare too much, because his heroines in his time were played by boys. It was all wonderful—not 'wonderful considering . . .'. Your child actors show us that it is the spirit which counts in acting, the thing which has no age, no sex. So these boys were able to impersonate old men, young gentlewomen, gallants, rough servants—all the varied characters in 'The Taming of the Shrew' with success. I loved it." Reserved seats may be secured personally, or by letter, from Miss Cooper, Memorial Theatre Box Office, Stratford-on-Avon. On the previous day, Thursday, April 27th, the Choristers will go in procession to the grave of Shakespeare where they will sing a *De Profundis* written for them by Sir George Henschel, and a setting of the dirge from "Cymbeline," "Fear no more the heat of the sun," written for the occasion by Mr. Walter S. Vale.



THE JOURNAL OF
THE BRITISH DRAMA LEAGUE

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LORD HOWARD DE WALDEN.

Chairman of the Council:
H. GRANVILLE BARKER.

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Telephone: GERRARD, 3157.*

Neither the Editor nor the Drama League as a whole accepts any responsibility for the opinions expressed in signed articles printed in this Journal

ARRANGEMENTS for the "International Theatre Exhibition: Designs and models for the Modern Theatre," are progressing satisfactorily, and full details concerning them will be found on the last page of this number. We also print a List of Donations to the Exhibition Fund received to date. It will be agreed that the response to our appeal has been most generous. But a further sum of £400 will be necessary if the Exhibition is to be conducted on a scale worthy of its importance, and we hope that by the time our next number is published this amount may be realized. The fund, of course, is necessary owing to the fact that no gate-money can be charged for an exhibition held at the Victoria and Albert Museum.

To the Drama League has been entrusted the management of the series of lectures on the Art of the Theatre, which it is hoped to hold at the Museum during the six weeks of the Exhibition. It is proposed to arrange for one lecture in each week, as late in the afternoon as possible. Mr. Gordon Craig, if in London, has promised to deliver the inaugural lecture, and the other fixtures will be duly announced.

The Church of to-day is finely living up to its tradition of practical interest in the drama. On another page we announce the forthcoming repetition at Stratford of the wonderful performance of the "Taming of the Shrew," which was first given last Christmas by the Choristers of All Saints', Margaret Street. The St. Martin-in-the-Fields' Pageant has also been revived recently with great success at the Church House, Westminster. Here are two productions of real artistic excellence, and we trust that their example may be widely followed.

Miss Maude Scott, who has a wide experience of dramatic production, and is much interested in developing a high standard in amateur work, has informed us that she is willing to hold a weekly class for amateur producers at the Mary Ward Settlement, Tavistock Place, W.C., if there is any demand for the same. If anyone would be interested in joining such a class, will they communicate with Miss Scott at the Mary Ward Settlement, mentioning days and hours most convenient to them, and she will try and make arrangements to meet with the wishes of the majority.

Mr. W. H. Kerridge is planning a tour of the theatres in Central Europe, which he hopes to conduct next August. Will those interested kindly communicate with the Hon. Secretary of the League as soon as possible, and further particulars will be sent. Mr. Kerridge has a wide and first-hand knowledge of the foreign theatre, and those who join his tour will be sure of a most interesting and instructive holiday.

Since the issue of the March Magazine the following Societies have joined the register of the League:—

- Banbury Municipal School Old Pupils Dramatic Society
- W. A. B. Webb, Esq.
- Bristol Old Vic Shakespeare Society
- Miss Nora Buck.
- Carbonyl Dramatic Society
- C. W. B. Grieb, Esq.
- Liverpool Pioneer Players
- Osmond H. Bateman, Esq.
- Sheffield I.L.P. Play Readers
- A. Mason, Esq.
- Trinity Amateur Dramatic Society
- Stanley Beddow, Esq.

"THE EXEMPLARY THEATRE"

Reviewed by Geoffrey Whitworth

SERVICE to the theatre can be given in more various kinds than is imagined by those who measure it solely in terms of box office records, long runs, and newspaper panegyric. To be immersed in any of the practical concerns of theatre production is, in a way, to risk the loss of that sense of proportion which is the prime need of any writer on the theatre—an art so complex in execution, however simple in effect. Criticism of plays is always with us. But philosophy of the theatre is strangely sparse—it may be for this very reason that the virtue of detachment in those who write about the theatre is so rare.

Mr. Granville-Barker's book, "The Exemplary Theatre" (Chatto & Windus, 9s. net), is worthy to rank as a serious contribution to the philosophy of the theatre and inter-action with social life. The book is particular in that it deals with present problems. But it is universal in that it deals with them in the light of principles which have been thought out from the bottom up as it were, and which are stated in the book itself, or else so clearly implicit as to need no statement. This method of argument by allusion does not conduce to ease of reading. But if there are passages in the book whose meaning is obscure, it is always with the obscurity of words too packed with meaning, not of meaning obscured by verbage. And the book is always that finest of things—the work of one who is both artist and man of the world—a combination never so valuable as on such a subject as the art of the stage.

Mr. Granville-Barker is profoundly dissatisfied with the present condition of the stage. He feels almost as a personal affront the blight of commercialism. But he sees hope in the idea that the social applications of drama may in time come to be recognized, and that by such recognition drama might find itself on a level with those other arts and sciences whose status even now gives them a chance to function without the lets and hindrances which throttle the development of the theatre.

This hope is first stated, then practical deductions are drawn with which some readers may not feel in agreement. The art of the theatre is to be taught as a university subject, but as doctors do not end

but only begin their training with theory, so the student of the theatre will find his most complete education in the theatre itself, where he will practice his art as a neophyte in the same way as the medical student acquires his practical experience in the wards of a hospital. The stage will remain the be-all or end-all of the Exemplary Theatre, and the great actor will, as he always has done, dominate the stage. Mr. Granville-Barker would surely acknowledge that to be a Master of Art is not necessarily to be also a master of the art of the theatre. He would also probably agree that the obvious danger in his programme is that of the temperamental aridity which is sometimes the dark side of university culture. But in practice there is no need to worry over such a boggy. If the Exemplary Theatre were reared in every particular according to this book's plan, the theatre in England need lose not one jot of its romance or its native vitality.

In the course of his book Mr. Granville-Barker touches on a thousand questions which must be of especial interest to the members of the Drama League. Drama in schools, drama in villages—all this excellent work is shown to be in line with the central aim of the Exemplary Theatre, and at the very outset of the book we are reminded of that enterprise for the establishment of a National Theatre, which before the war seemed to promise so much. Mr. Granville-Barker realizes that before such a scheme as that can come to fruition a change of heart must occur in that body of people, large or small, who finally control the country's policy in matters of art. We say "control the country's policy" inadvisedly, for at present England has no artistic policy of any kind. Such a book as this will surely have its effect in opening people's eyes to the necessity of a new attitude to art in general and to the art of the theatre in particular.

I have suggested that the book is not always easy reading, but to members of the Drama League it should be easy, for they presumably are already in the position of the key to the argument. Let us all read this book, then, and of what in it we find most consonant with our personal taste or feeling, let us become missionaries to those who do not understand.

NEWS FROM NORTH & SOUTH

THE COTSWOLD PLAYERS.

In February the Cotswold Players paid a visit to London and presented Mr. Masefield's "Nan" and Mrs. Armfield's "The Wooing of Wundle." Very notable was the sincerity of the acting and the thoroughness with which the parts had been studied. On the whole this little band of Gloucestershire folk is to be warmly congratulated. But I am not sure that the decision to play "Nan" was entirely tactful. Undoubtedly the tragedy should be in the Cotswold repertory, but not, I think, brought to a city that has seen it produced in the circumstances for which it was written—by a professional cast, on a full-sized stage, with well-considered scenery. I say "well-considered" because the trouble with the converted Y.M.C.A. platform was not that green curtains had to do duty for walls and doors, but that realistic furniture was placed against this background and allowed to occupy so much space that movements were obviously cramped. On the other hand, that village success, "The Wooing of Wundle"—quite adequately staged—proved just the sort of thing to give in London as a sample of country fare. There is a rustic freshness about it that makes even its conventionally sentimental love-story sufficiently convincing and the comedy of the hero's manœuvres a sheer delight. I hope the playlet will be published for the benefit of other groups of Community Players, though I doubt whether Wundle will ever find a second interpreter so exhilaratingly funny as Mr. Hanam-Clark.

M. M.

TUNBRIDGE WELLS DRAMATIC CLUB.

Some very clever acting was seen at Tunbridge Wells recently, when the members of the Tunbridge Wells Dramatic Club, which is affiliated with the British Drama League, presented H. V. Esmond's "Eliza Comes to Stay." The comedy affords plenty of scope for the display of histrionic abilities, and that the performers did full justice to the rôles entrusted to them was demonstrated over and over again by the spontaneous outbursts of applause during the different scenes and at the conclusion of each act.

The play, so full of fun and vitality, is too well known to need description. It was

produced by Mr. Alan Francis, whose contribution to the success of the production was no small one, and who received congratulations.

As the Hon. Sandy Verrall, to whom Eliza is left as a legacy by a dying friend for him to cherish, and who expects a girl of tender years instead of the staid maiden in black clothes, dark spectacles and a man's straw hat, who eventually appears on the scene, Mr. Walter Allan scored heavily during the evening. It was, so the writer was informed, the first serious work he had undertaken. He certainly gave an admirable impersonation.

THE "TOC H" DRAMATIC LEAGUE.

President: Godfrey Tearle, Esq.

Enjoyable in the extreme was the excellent presentation by the "Toc H" Dramatic League of "I'll Leave It To You," a light comedy in three acts by Noel Coward, given at the Church Hall, Barnet, on February 23rd, and at the Mary Ward Settlement, W.C.1, on the 27th. Much credit for the distinct success achieved is due to Mrs. M. Fortescue Flannery, the producer.

The following appreciation of the performance appeared in the *Referee*:—

"As giving opportunity for a number of character-studies, 'I'll Leave It To You' is, like Captain Cuttle's watch, equalled by few and excelled by none.

"A notable lead was given by Mrs. Maud Fortescue Flannery, who, in addition to her able production work, played the ineffable Mrs. Dermott with finished skill. Among other excellent results was that of Miss Pat Cathie, a joyous and spontaneous young Sylvia, with Mr. John Gielgud as her brother Bobbie, whose skilled irresponsibility won deserved favour. The only fault to be found with Mr. Edward Chapman as 'Uncle Daniel' was that he was rather young-looking for the part."

BATH PLAYGOERS.

The Bath Playgoers Society, during the first three years of its existence, has done excellent work because its Executive Committee has had a well-defined policy to which it has consistently adhered. One of its chief aims has not only been to give members an opportunity to hear readings of plays that it

is difficult to see in the ordinary way, but it has also encouraged support of the best in drama whenever and wherever given locally. Several members of the Committee have written plays, and the Hon. Secretary (Mr. Harold Downs), who founded the Society, is a journalist who has specialized in Drama and the Stage. He has contributed to sundry publications, and, we understand, a three-act play by him is about to be published in Messrs. C. W. Daniel's "Plays for a People's Theatre" series. The Society gained its greatest success on February 27th, when three one-act plays were produced. The policy of the organization is reflected in the choice—Sir J. M. Barrie's "Rosalind," Anton Tchekoff's "The Bear," and Mr. John Galsworthy's "The First and the Last." Undoubtedly, the ambitious bill involved considerable difficulties, especially for amateurs, but all were surmounted by the eight performers.

Mr. Charles McEvoy, who now lives in Bath, was to have produced the plays, but illness made it impossible for him to do so, and then Mr. Arnold Ridley, who has had repertory experience at Birmingham and Plymouth, acted as producer and did excellent work. Throughout a helpful co-operative spirit animated the three casts and the helpers, and it was this that enabled the production to reach an exceptionally high standard on which the Society received many congratulations. The performance was repeated at the Pensions Hospital. An outstanding fact is that the eight players displayed talent that could well form the nucleus of a local company capable of giving first-class presentations of difficult plays. Other interesting facts are that during this season, the most successful on record, three one-act plays by members, Miss M. Plowman, Dr. C. J. Whitby, and Mr. A. Ridley and Mr. C. Montagu (collaborators) have been read, that there are others of merit to read when a suitable opportunity presents itself, and that the Secretary has received plays in MS. from various parts of the country for consideration with a view to production. N. M.

WIGAN.

The Wigan and District Dramatic Society is commencing a two weeks' programme on April 24th. The first week will be devoted

to "The Walls of Jericho," by Arthur Sutro, and the second week to the old English drama, "The Flowers of the Forest," by J. B. Buckstone. The plays will be produced at the Royal Court Theatre, Wigan, and a successful run is anticipated.

This Society was formed in November, 1920, the first production being the French military play "Proof," by Sir Francis Burdand, which took place during the week, April 18th-23rd, 1921. This was an immediate success, and the Society was able to hand over £160 to local charities.

The aims and achievements of the Society are "to foster dramatic culture and to aid local charities and other deserving objects." The Society is affiliated to the British Drama League. In spite of the difficult times in which its growth is being fostered, this Society is acquiring a reputation locally that augurs well for its future. The Press reports of its first production said, "We would say at the outset that the acting of these amateurs stamps them as players of genuine feeling and real enthusiasm, and we hail their advent as a Society with serious aims and one which is sure to exert some influence on the artistic life of the town on the side of drama."

Support and criticism from outside Societies will be welcomed. Tickets can be obtained (booked if the exact date is stated) from F. C. Fairclough, Hon. Secretary, 63, Winifred Street, Lower Ince, near Wigan.

PLAYS ON LOAN.

List of Plays on loan by the Harpenden Group of the British Drama League:—

15 copies	Trelawney of the Wells.	Pinero.
6	" Ghosts, etc.	Ibsen.
5	" Doll's House, etc.	Ibsen.
5	" Quinneys	Vachell.
5	" Pawns.	Drinkwater.
12	" The Liars	H. A. Jones.
6	" Pygmalion	B. Shaw.
9	" You never can tell.	B. Shaw.
2	" Arms and the Man	B. Shaw.
12	" A Pair of Spectacles	Grundy.
12	" School of Scandal	Sheridan.
8	" Caste	Robertson.
8	" Pilkington's Peerage.	Anthony Hope.

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Cranford, Shakespeare Road,
Harpenden, Herts.

Terms: 2d. in 1s. on cost of book and postage.

INTERNATIONAL THEATRE EXHIBITION.

With the co-operation of the British Drama League and other societies and individuals connected with the stage, the Victoria and Albert Museum has now arranged for the important Theatre Exhibition, which was recently held with great success at Amsterdam, to be transferred to London. Several galleries of the Museum are being set aside for this exhibition, which it is hoped will open early in June.

The authorities of the Museum are responsible for all matters relating to administration. A fund to cover expenses is being raised by the British Drama League: and in all matters relating to selection, decoration, hanging, etc., the Museum is being assisted and advised by special committees.

The Selection Committee invites the submission of drawings, models, or designs (for scenery, stage-setting, costume, etc.) not exceeding six in number for any one exhibitor.

All works should be delivered, framed, to the Victoria and Albert Museum on or before April 30th, from 10 a.m. to 4 p.m.

All expenses of carriage to and from the Victoria and Albert Museum must be borne by the exhibitor, but any expenses incurred in transferring the exhibition to provincial towns or America will be defrayed by the Finance Committee of the Exhibition.

All works will be submitted to the Selection Committee, which reserves the right to exclude any work which, owing to lack of space or any other reason, they find themselves unable to exhibit.

The Victoria and Albert Museum will not be liable for any loss to or damage to the objects which may occur whether during their transit, or while they remain in the Museum. The same care and precaution will be taken in regard to all exhibits as is taken for the safe custody of the National Collections; and all exhibits will be insured by the Finance Committee of the International Theatre Exhibition.

Arrangements are being made for the exhibition to proceed to one or more provincial towns, and possibly to America. Exhibitors may be assured that, in this event, due care will be taken as to responsibility for custody, insurance, return to exhibitors, etc.

An Application Form, which must be signed and sent to the General Secretary,

with the exhibits or before their despatch, can be had from Mr. Martin Hardie, R.E., Victoria and Albert Museum, S.W.1, who will be glad to give information on this and other points.

We append the following list of the generous donations received by the British Drama League up to date. As no gate-money can be charged a Fund of £1,500 will be required for the expenses of the Exhibition. Some £400 has still to be raised.

	£	s.	d.
Lord Howard de Walden	200	0	0
Per Sir Israel Gollancz	100	0	0
Sir Oswald Stoll	100	0	0
Society of West End Managers	100	0	0
Viscount Burnham	50	0	0
Mr. Walter Payne (on behalf of London Pavilion and New Oxford Theatre) ...	50	0	0
Anglo-Batavian League	25	0	0
Sir James Barrie	25	0	0
Mr. André Charlot	25	0	0
Lady Cunard	25	0	0
Mr. George Grossmith	25	0	0
Sir John Martin Harvey	25	0	0
Mr. Frederick Harrison	25	0	0
Mr. St. Leger Hill	25	0	0
Mr. Barry Jackson	25	0	0
Mr. Somerset Maugham	25	0	0
Sir Gerald Du Maurier	25	0	0
Mr. Nigel Playfair	25	0	0
Miss Enid Rose	25	0	0
Lady Rothermere	25	0	0
Mr. Bernard Shaw	25	0	0
Col. John J. Shute	25	0	0
Miss Phyllis Neilson Terry	25	0	0
Lady Wyndham	25	0	0
Mr. Gordon Selfridge	10	10	0
Mr. Arnold Bennett	10	0	0
Mr. J. T. Grein	5	5	0
Mr. J. de Gruaff	5	5	0
Mr. Percy B. Ingham	5	5	0
Mr. Norman Macdermott	5	5	0
Countess Bubna	2	2	0
Mr. E. Berman	1	1	0
Mr. T. Hannam Clark	1	1	0
Mr. E. E. Ditton	1	1	0
Miss Druce	1	1	0
Mr. R. Farquharson	1	1	0
Mr. and Mrs. Frank Gielguel	1	1	0
Mr. A. G. Hartley	1	1	0
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Mrs. G. S. Raikes	1	1	0
Mr. Reginald F. Reynolds	1	1	0
Capt. Howard Rose	1	1	0
Mr. Albert Rutherford	1	1	0
Mr. Sidney H. Sime	1	1	0
Mr. Charles F. Smith	1	1	0
Miss E. M. Symons	1	1	0
Mr. Harcourt Williams	1	1	0
Mrs. Eckhard	1	0	0
Dr. Boas	0	10	6
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